

Rigoletto • Verdi

VERDI'S

# Rigoletto



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*Giuseppe Verdi circa 1850's.*



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# CAST

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<i>The Duke of Mantua</i>	Kip Wilborn
<i>Rigoletto, his court jester</i>	Robert McFarland
<i>Gilda, Rigoletto's daughter</i>	Nicola Sharkey
<i>Sparafucile, a professional assassin</i>	Michael Milanov
<i>Maddalena, his sister</i>	Deirdre Cooling-Nolan
<i>Giovanna, Gilda's duenna</i>	Margaret Maguire
<i>The Count of Monterone</i>	Peter McBrien
<i>Marullo, a courtier</i>	Martin Higgins
<i>Borsa, a courtier</i>	Robert Challenger
<i>The Count of Ceprano, a courtier</i>	Martyn Sharp
<i>The Countess, his wife</i>	Helen Houlihan
<i>A Court Usher</i>	Richard Whitehouse
<i>The Duchess' Page</i>	Fiona O'Reilly
<i>Rigolettino</i>	Chris Burke
<i>Répetiteur</i>	Gerald Martin Moore
<i>Stage Manager</i>	Sue Banner
<i>Assistant Stage Manager</i>	Des Fleming

*The action takes place in Mantua and its environs in the 16th Century*

*Rigoletto* was first performed at the Teatro La Fenice, Venice on March 11, 1851  
The first performance in Dublin was given by Mr. Guy's Covent Garden Company, at The  
Theatre Royal, on August 4, 1857

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# SYNOPSIS

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*The scene is set in and near Mantua during the 16th century*

## ACT I

*Scene 1: A magnificent hall in the ducal palace.* A party is in progress. The libertine Duke proclaims his philosophy of taking his pleasure where he finds it ('Questa o quella per me pari sono'); he flirts with the Countess Ceprano, a sardonic commentary being provided by his jester, the hunchback Rigoletto. Enraged by Rigoletto's insults, Ceprano arranges for a group of courtiers to meet at his palace that night. The revelry is interrupted by Monterone, a political opponent whose daughter has been ravished by the Duke; mocked by Rigoletto, he lays a solemn curse on the Duke and his jester.

*Scene 2: The end of a blind alley.* Rigoletto, haunted by Monterone's curse ('Quel vecchio maledivami'), is accosted by Sparafucile, a professional assassin; he converses long with him, then compares his own way of life with that of his new acquaintance ('Pari siamo! io la lingua, egli ha il pugnale'). Unknown to the world at large, Rigoletto is a widower, who, all too familiar with the vices of the court, keeps his daughter Gilda in the strictest seclusion. He tells her of her mother, and solemnly enjoins the duenna Giovanna to guard her vigilantly ('Deh, non parlare al misero' – 'Veglia, o donna, questo fiore'). As they are speaking, the Duke (in disguise – he later introduces himself as a poor student, Gaultier Maldè) creeps into the courtyard, and is astonished to learn that his new flame is Rigoletto's daughter. When Rigoletto has gone indoors, he steps forward with a passionate avowal of love ('È il sol dell'anima'). Sounds of

footsteps in the street disturb them, and the Duke bids a hasty farewell, leaving Gilda in ecstatic reverie ('Caro nome'). The footsteps were those of the courtiers gathering at Ceprano's house. They trick Rigoletto into allowing himself to be blindfolded; then he unwittingly helps them ransack his own house ('Zitti, zitti, moviamo a vendetta'), carrying off Gilda; Rigoletto hears her cries in the distance, tears off his blindfold, and recognizes in what has happened the force of Monterone's curse.

INTERVAL (15 mins.)

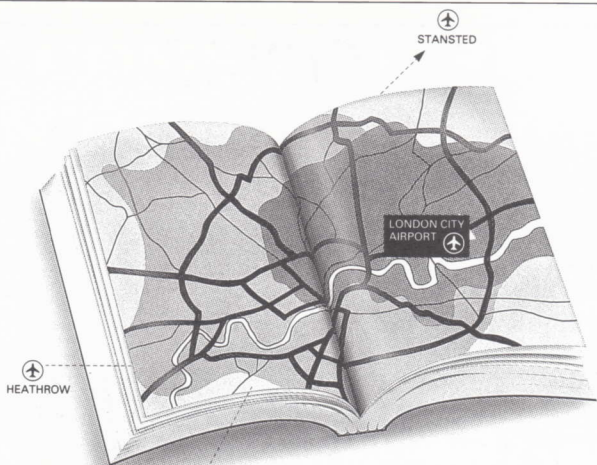
## ACT II

*A reception room in the ducal palace.*

The Duke fears he has lost Gilda; returning to her house shortly after their parting he had found it deserted ('Ella mi fu rapita!' – 'Parmi veder le lagrime'). But when the courtiers tell him of their night's exploits, he realizes that she is in his power, and hastens away to take his pleasure ('Possente amor mi chiama'). Rigoletto enters, searching anxiously for Gilda. Overhearing the courtiers' evasive replies when a page asks for the Duke, he realizes that she must be with him; he turns on them, denouncing them as contemptible hirelings ('Cortigiani, vil razza dannata'). Gilda appears, burning with shame; Rigoletto drives out the courtiers, and weeps as he hears her story ('Tutte le feste al tempio'). Monterone is escorted through the room on his way to prison; to Gilda's horror, Rigoletto assures the departing figure that he will soon be avenged ('Sì, vendetta, tremenda vendetta').

INTERVAL (25 mins.)





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### ACT III

*The right bank of the Mincio.*

Having engaged the services of Sparafucile, Rigoletto brings Gilda to a half-ruined tavern where they observe the Duke settling down for an evening's drinking and womanising ('La donna è mobile'). He has been lured there by Maddalena, Sparafucile's sister, and now begins to make love to her; Gilda despairs, while Rigoletto meditates revenge ('Bella figlia dell' amore'). Rigoletto sends his daughter home, then arranges with Sparafucile to return at midnight for the Duke's body. A storm rises. Gilda returns in disguise, and hears Sparafucile and Maddalena arguing; Maddalena has fallen for the young man, now asleep upstairs, and wants to spare him. Sparafucile agrees that if someone else calls at the inn before Rigoletto's return, he can be murdered instead. With a short prayer, Gilda resolves to sacrifice herself; as the storm reaches its height, she enters the tavern ('Se pria ch'abbia il mezzo la notte toccato'). Rigoletto returns for the body, which is handed over in a sack. The sound of the Duke's singing in the distance arouses him from his meditations; he tears open the sack and discovers Gilda, still just alive. As she dies, she tries to comfort her distraught father ('V'ho ingannato! colpevole fui'); Monterone's curse is fulfilled.

*Synopsis taken from 'The Viking Book of Opera'.*



*Enrico Caruso as the Duke, a role in which he was successful throughout his career.*



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# THE TRIALS OF RIGOLETTO

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The opening night of Victor Hugo's play, *Le roi s'amuse* – November 22, 1832 – was not happy. The first act, according to an eyewitness, was poorly played and received in icy silence. The kidnapping of Blanche (later to become Verdi's Gilda) came off clumsily, and her father's refusal to see the conspirators' ladder puzzled the audience and sparked some merriment. In the next scene, the public laughed at the leading man's costume, and in the final act, when the jester asks his daughter "Do you love him", and she answers "Forever!", there were hoots of laughter.

That opening night was also the closing night. The next morning the authorities forbade further performances of the "immoral" play, despite the French Constitution, which officially guaranteed freedom of expression. Paris did not see *Le roi s'amuse* again until 1882; by then its operatic version, *Rigoletto*, had been enjoying triumphs everywhere – including Paris – for over three decades.



Victor Hugo

Nobody knows when Verdi first made the Hugo play's acquaintance. Obviously, he never saw it performed. In 1844, the composer had set Hugo's *Hernani*, with great success; but among the many opera subjects he toyed with during the years immediately following, the play that turned into *Rigoletto* was not mentioned. Then he tentatively suggested it to his Neapolitan librettist Salvatore Cammarano in a letter dated September 7, 1849, when they were preparing *Luisa Miller* for the Teatro San Carlo. And less than eight months later, on April 28, 1850, Verdi, about to sign a contract with the Teatro La Fenice in Venice, wrote to the theatre's poet, Francesco Maria Piave, librettist of *Ernani*:

"I have in mind another subject, which if the policy would allow it, is one of the greatest creations of the modern theatre . . . It is great, immense, and it includes a character who is one of the greatest creations that the theatre of all nations and all times can boast. The story is *Le roi s'amuse* and the character I mean is Triboulet. . ."

The combination Verdi-Hugo-Piave-Fenice had worked brilliantly with *Ernani*. So why not with *Le roi s'amuse*? The idea might seem logical, but there were the Austrian censors – the "police" that Verdi mentions – and they promptly bade composer and libretto to desist from their plan. The Hugo play, before it became the librettist we now know, underwent a series of censored changes, from *Le roi s'amuse* to *La maledizione to Il duca di Vendome* to, at last, *Rigoletto*; his story has often been told and need not be repeated. In the end, the changes were slight; Paris was turned into Mantua; the King demoted to Duke; Triboulet





Francesco-Maria Piave

became Rigolette; and so on. The substance of the drama remained. That was what counted for Verdi; that was what had aroused his inspiration and made his fight.

During that fight, on December 14, 1850, Verdi wrote a letter to the head of the Fenice, defending his point of view and protesting the modifications suggested. The letter is a little lesson in Verdian dramaturgy. Here is an excerpt:

"I see finally that you have avoided making Triboulet ugly and a hunchback! Why? 'A singing hunchback!' someone may say. Well, why not? Will it be effective? I don't know, but if I don't know . . . neither does the person who proposed this change. I believe, in fact, that it would be very beautiful to depict this character, externally deformed and ridiculous, and inwardly full of passion and love. I chose this subject precisely for these qualities and these original features, and if they are removed, I cannot write the music . . .

In short, an original and powerful drama has been turned into something quite cold and commonplace."

What, after all, was so objectionable about the story? Many operas in the past had contained seductions and murders, even regicides. The immorality of Rigoletto was different. In other operas virtue and evil were always easily identified; virtue was attractive; evil, repulsive. Here, the vicious libertine is anything but repellent; the misshapen jester is the embodiment of selfless paternal love; and even the sweet Gilda is not all of a piece: vice has tainted her. She forgives her seducer (implicitly condoning his sin) and commits suicide to save him. All the characters are contradictory, unexpected, against the grain.

Rigoletto was not the first of Verdi's contradictory characters. We might mention the repentant villainess Abigaille of *Nabucco*, or Macbeth, human in all his wickedness, or Carlo, in *Ernani*. But their contradictions are more superficial and more expectable; they are "changes of heart". Despite the deformity that sets him outside normal humanity, Rigoletto remains the most profoundly human of Verdi's creations, as well as the most complicated and richest Verdian role. The Duke is also, if not equally, multi-faceted. In reducing the play to libretto dimensions, Piave made some additions, including the solo scene *Parmi veder le lagrime*, which has often been criticised as inconsistent with the crudeness of the Duke's subsequent behaviour. But Verdi and Piave need not explain; the Duke is inconsistent. He is as *mobile* as the women he mocks. Even a hardened rake may give way to sentimentality for a moment, and in that



soliloquy, we feel that he does not so much love Gilda as he longs for a kind of idealised Great Love. His momentary tenderness is in character, though unreal, like a French Queen's milking cows.

Gilda, too, is a richer character than most interpreters (and critics) realise. Too often she is given a cloying, simple-minded portrayal. Verdi chose an unusual, for him, voice to assign to the role; the light soprano that rarely figures prominently in his works (only the Ariel-like Oscar has a similar tessitura). Gilda should not be made too angelic. After all, from the beginning she is a disobedient daughter; and, disobeying her father to return to the scene of her lover's treachery, she finally disobeys God himself with her self-slaughter. Obviously, she considers love superior to the decalogue, for as she dies, she tells us she will soon be in heaven.

The opera's dramatic structure frames and enhances the characters. Scenes of magnificence regularly alternate with scenes of darkness and squalor. From sumptuous interiors, we move to a dark street, a lonely inn. The secondary figures are astutely counterpoised; the plotting courtiers against the plotting Sparafucile and Maddalena (also ambiguously tender-hearted). When Rigoletto says "*Pari siamo*", he could be expressing the motto of the whole work; the beautiful and the ugly can be equally good, equally evil.

At its Fenice opening on March 11, 1851, *Rigoletto* was immediately popular; but it was not immediately understood. *The Gazzetta di Venezia* attacked; "The composer or his librettist has been gripped by a posthumous affection for the satanic school already out of fashion. They have sought the ideal in the

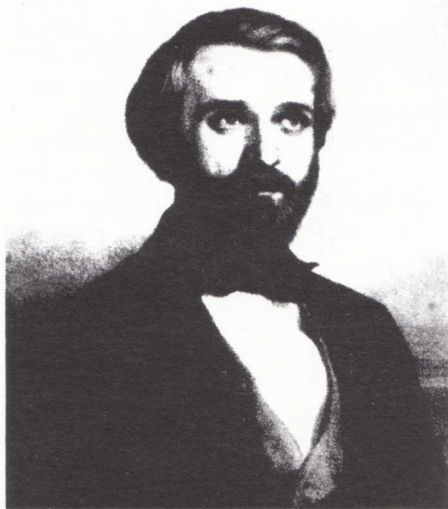
deformed, the horrible . . . We cannot praise these tastes."

And Chorley, in his *Musical Recollections* (1862), while generally praising the opera, wrote: "The part of the buffoon's daughter . . . is cold, childish, puerile. the air sung by her when she retires to sleep on the evening of the outrage is but a lackadaisical yawn. Even in the quartet . . . happily combined, her share amounts to little more than a chain of disconnected sobs ... These devices belong to low art."

*Rigoletto* has survived the incomprehension of critics as it survived the censors' scissors; it is impervious to even the shabbiest – lowest – level of performance. Its variety, its profundity, its brave originality have kept it alive; we need only listen, admire, and be moved.

WILLIAM WEAVER

*Reproduced from the companion booklet to the 1972 Decca recording of 'Rigoletto'*



*Giuseppe Verdi, at the time of writing 'Rigoletto'.*



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# TRIBOULET – THE ORIGINAL RIGOLETTO

Feurial, called Triboulet, the real original of Rigoletto, was born in Foiz-les-Blois in 1479, and died around 1536. He was discovered, according to one account, being tormented in the street by the pages or lackeys of the court, and taken into the service of Louis XII, who presented him with a purse in recompence for his sufferings, and took such pleasure at his repartee that he appointed him the King's Fool, taking the name Triboulet. He followed the king on his expedition against the Venetians, and was so frightened by the bombardment at the seige of Peschiera that he hid under a bed.

After the death of Louis XII, Triboulet's favour increased even more. Francis I appreciated both his wit and his wisdom, and retained him as King's Fool. When Charles V sought to cross France with his army, Triboulet scribbled his name on a tablet, crying 'Surely here is another prince to add to my list of those who must be out of their minds for leaving themselves at the mercy of a rival'. 'And what if I do let him pass?' asked the King. 'Why then, I shall cross out his name and write in yours.' The courtiers resented Francis' reliance on



this tribunal of folly. On another occasion when he sought to enter Italy, his courtiers suggested one point of entry or another, until Triboulet interrupted them with the information that they were wasting their time: far more important than finding a way into Italy was finding a way out again.

Within the Louvre, Triboulet enjoyed complete impunity, but outside he was not so free to say and do as he pleased. One day he was threatened by a gentleman who had suffered a tongue-lashing from the jester in court. When he complained to the King, Francis



promised that anyone rash enough to kill Triboulet would be hanged a quarter of an hour after committing the crime. 'Couldn't your majesty have him hanged a quarter of an hour before?' asked Triboulet.



*Painting by Goya*

In *Pantagruel*, Rabelais gave him the name of Morosoph, the wise fool, and later he became the subject of a number of plays, from Victor Hugo's *Le Roi s'amuse* at the Théâtre-Français, 23 November 1832, to the *Fils de Triboulet*, a vaudeville by the Cogniard brothers in 1835, and another in the same year entitled *Rigoletto, ou le Dernier des fous* a

one-acter by Jaime and d'Alboize, from which the title of Verdi's *Rigoletto* was borrowed. The story even turned up at the Théâtre des Nouveautés in 1871 under the title *Une heure de royauté*, a comic opera by Saint-Alme, with music by Armand Roux.



*The court jester of the Emperor Maximilian I.  
(Tübing, 1500.)*



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## OPERA LECTURE SERIES

The final lecture in Derek Walsh's Spring series of illustrated opera talks will take place on Thursday April 21st and the topic will be:

**100 years of Russian and German singers**

The Autumn series will recommence on September 15th and will run as follows:

**SEPTEMBER 15th – La Scala and its Singers**


**OCTOBER 13th – Donizetti, Verdi and Puccini**

**NOVEMBER 17th – Winter season programme**

**TIME: 8.00 p.m. VENUE: Buswell's Hotel, Molesworth Street, Dublin 2**

**ADMISSION: Free**

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Water has an amazing effect on some people. At the Cerebral Palsy Clinic on Sandymount Avenue in Dublin they've had their swimming pool a little over two years now. Apart from being great fun to splash around in it works wonders for these children. It's excellent therapy.

The project to build the pool was part-funded by **The National Lottery**. Last year over **£35 million** was distributed to **Health, Charities & Community Projects**. Beneficiaries included day care centres for the very young and old, medical research centres, hospitals and charities representing the physically and mentally handicapped.



Each time any one of the National Lottery's games is played a portion of the money goes towards projects like these, contributed **on your behalf**. If you're one of the many who play we'd just like to say **thank you**.



# DGOS OPERA IRELAND PRODUCTIONS 1941-1994

Dates indicate the first and most recent DGOS Opera Ireland productions.

<b>Salvatore Allegra</b> Ave Maria Medico suo malgrado	1959 1962	<b>Christoph W Gluck</b> Orfeo ed Euridice	1960, 1986	<b>Gioacchino Rossini</b> Il barbiere di Siviglia La Cenerentola L'Italiana in Algeri	1942, 1991 1972, 1979 1978, 1992
<b>Michael W Balfe</b> The Bohemian Girl	1943	<b>Charles Gounod</b> Faust Roméo et Juliette	1941, 1980 1945	<b>Camille Saint-Saëns</b> Samson and Delilah	1942, 1979
<b>Ludwig van Beethoven</b> Fidelio	1954, 1994	<b>George F Handel</b> Messiah	1942	<b>Bedřich Smetana</b> The Bartered Bride	1953, 1976
<b>Vincenzo Bellini</b> La sonnambula Norma I Puritani	1960, 1963 1955, 1989 1975	<b>Engelbert Humperdinck</b> Hansel and Gretel <b>Leos Janacek</b> Jenufa	1942, 1982 1973	<b>Johann Strauss</b> Die Fledermaus Der Zigeunerbaron	1962, 1992 1964
<b>Benjamin Britten</b> Peter Grimes	1990	<b>Ruggiero Leoncavallo</b> I Pagliacci	1941, 1973	<b>Richard Strauss</b> Der Rosenkavalier	1964, 1984
<b>Georges Bizet</b> Carmen Les pêcheurs de perles	1941, 1989 1964, 1987	<b>Pietro Mascagni</b> L'amico Fritz Cavalleria rusticana	1952 1941, 1973	<b>Ambroise Thomas</b> Mignon	1966, 1975
<b>Gustave Charpentier</b> Louise	1979	<b>Jules Massenet</b> Manon Werther	1952, 1980 1967, 1977	<b>Peter Ilich Tchaikovsky</b> Eugene Onegin The Queen of Spades	1969, 1985 1972
<b>Francesco Cilea</b> Adriana Lecouvreur	1967, 1980	<b>Wolfgang Amadeus Mozart</b> Così fan tutte Don Giovanni Idomeneo Il Seraglio Le nozze di Figaro The Magic Flute	1950, 1993 1943, 1990 1956 1949, 1964 1942, 1991 1990	<b>Giuseppe Verdi</b> Aida Un ballo in maschera Don Carlos Ernani Falstaff La forza del destino Macbeth Nabucco Otello Rigoletto Simon Boccanegra La Traviata Il Trovatore	1942, 1984 1949, 1992 1950, 1985 1965, 1976 1960, 1977 1951, 1973 1963, 1985 1962, 1986 1946, 1981 1941, 1994 1956, 1974 1941, 1989 1941, 1988
<b>Claude Debussy</b> Pelléas et Mélisande	1948	<b>Jacques Offenbach</b> Tales of Hoffmann	1944, 1979	<b>Gerard Victory</b> Music Hath Mischief	1968
<b>Léo Delibes</b> Lakmé	1993	<b>Amilcare Ponchielli</b> La Gioconda	1944, 1984	<b>Richard Wagner</b> The Flying Dutchman Lohengrin Tannhäuser Tristan und Isolde Die Walküre	1946, 1964 1971, 1983 1943, 1977 1953, 1964 1956
<b>Gaetano Donizetti</b> Don Pasquale L'elisir d'amore La Favorita La Figlia del Reggimento Lucia di Lammermoor	1952, 1987 1958, 1987 1942, 1982 1978 1955, 1991	<b>Giacomo Puccini</b> La Bohème Gianni Schicchi Madama Butterfly Manon Lescaut Suor Angelica Tosca Turandot	1941, 1993 1962 1942, 1993 1958, 1991 1962 1941, 1990 1957, 1986	<b>Ermanno Wolf-Ferrari</b> Il segreto di Susanna	1956
<b>Friedrich von Flotow</b> Martha	1982, 1992	<b>Licinio Refice</b> Cecilia	1954		
<b>Umberto Giordano</b> Andrea Chénier Fedora	1957, 1983 1959				



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## INFORMATION AND SERVICES

**BOOKING INFORMATION:** The Box Office is open on Monday-Saturday 11 a.m. - 7 p.m. for advance bookings. Credit Card Bookings accepted by telephone 6771717. Postal Bookings are processed in order of receipt. Please make cheques payable to Gaiety Entertainments Ltd. and enclose SAE or add postage to your remittance.

**GIFT VOUCHERS:** May be purchased at the Box Office.

**LATECOMERS:** In response to general request, latecomers will not be admitted until there is a suitable break in the performance.

**FIRE PROCEDURE:** In the event of an emergency, please follow the instructions of the staff, who are trained in evacuation procedure, and walk quickly through the nearest Fire Exit, which is clearly marked.

**GENERAL INFORMATION:** Smoking is prohibited in the auditorium. Glasses and bottles may not be brought into the auditorium. The use of cameras and tape recorders is prohibited.

**KIOSK:** The Gaiety Kiosk is situated in the foyer and is open before the performance and during the interval. The kiosk stocks minerals and confectionery.

**ICES:** Ices are sold on each level of the auditorium during the interval. For the benefit of party organisers, orders may be placed in advance.

**BARs:** Bars are situated on the Parterre, Dress Circle and Grand Circle levels. All bars are open half an hour before the performance and during the interval. To avoid queueing for your interval drinks, you may pre-order your drinks and reserve a table in any of the Bars. The interval order form is displayed in the Foyer and in each Bar. Coffee is available in all the Bars.

At the end of the performance the Bars on the Dress Circle and Parterre levels will remain open. The Gaiety Bars offer an attractive setting for Conferences, Press Receptions, Fashion Shows and Meetings. The Management reserves the right to refuse admission and to make any alteration in the cast or programme which may be rendered necessary by illness or other unavoidable cause.

### Forthcoming Attractions At The Gaiety Theatre

If you are interested in the Gaiety's coming season please fill in the form below and give it to an usher on duty or send it to:  
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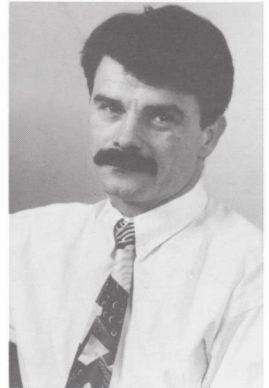
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### DAVID COLLOPY – General Manager

David is the most experienced opera administrator in Ireland. An accountant by profession, he joined Wexford Festival Opera in 1980. During his time there, he played a large part in developing the Festival into an operatic event which now enjoys wide international acclaim. Following a period spent working in a London based design consultancy, he joined the then D.G.O.S. in 1985 as their first professional administrator and has been instrumental in transforming the organisation into a highly professional unit.

His commitment to increase the level of private sector funding for the company is reflected in the growth of commercial sponsorship in recent times, funds which assist greatly in fulfilling his ambition to broaden the art-form by bringing opera to the greatest number of people.



### DOROTHEA GLATT – Artistic Director

Born in Karlsruhe, Germany, Dorothea Glatt is a graduate of Philosophy and Romance languages, and holds a Ph.D. in Musicology from the University of

Heidelberg. She has a wealth of operatic experience gained in the opera-houses of Frankfurt, Nice and at the Bayreuth Festival, where she is Assistant to Wolfgang Wagner, with responsibility for casting, programme planning and language coaching. She has also worked as a Music Editor for German radio and television, and is a frequent member of the jury of International Music Competitions. Dr. Glatt's most recent position was as Assistant Opera Director at Nice Opera where for the past six years, she has worked closely with the symphonic and operatic departments.



### VOLKMAR OLBRICH – Chorus Master

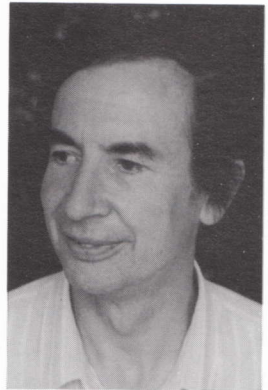
Born in Dresden, Volkmar studied at the Hochschule für Musik in Berlin-Charlottenburg, gaining diplomas in conducting, piano and percussion. Engagements include répétiteur, conductor and chorusmaster in Regensburg, Gelsenkirchen, Frankfurt/Main and Leipzig, where he most recently worked on a production of Haydn's *The Creation* with the chorus and orchestra of Leipzig Opera. During his career, he has conducted over 70 operas, operettas, musicals and oratorios, working with Nikolaus Harnoncourt (Rameau's *Castor et Pollux*), Michael Gielen and Ruth Berghaus (Berlioz's *Les Troyens*), Gary Bertini and Herbert Wernicke (Schoenberg's *Moses und Aron*) and Istvan Szabo (*Boris Godunov*). He is particularly interested in baroque and contemporary music and the works of Richard Wagner.





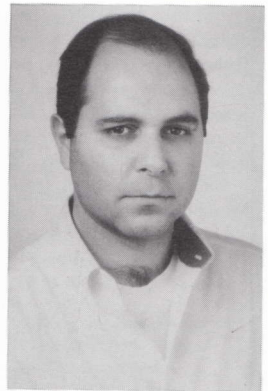
## DAVID SHAW – Conductor

David Shaw started his operatic career at Covent Garden, working with many of the great singers and conductors of the sixties and early seventies. In 1974 he conducted the Royal Opera's new production of *La Clemenza di Tito* with Dame Janet Baker and the English Opera Group's new production of *Albert Herring*. Wagner, being another speciality of his, he was engaged the same year by the Bayreuth Festival; thereafter he continued his career in three German opera houses, conducting a wide repertoire. Since 1989, he has also conducted in France, Italy, Finland & U.S.A. His previous *Rigoletto* performances have been at W.N.O. and, with Lucia Popp as Gilda, at the Royal Opera House, London.



## ERIC VIGIÉ – Producer

Having studied Music at the Nice Conservatoire, Eric opted to pursue a career in production, with further courses of study at the Curtis Institute and at the South Eastern Massachusetts University, subsequently working with Gian Carlo Menotti in Spoleto and at the Paris Opera. Since 1982, he has been an Assistant Producer at Nice Opera, involved in all their productions and working with such famous names as Del Monaco, Mesguich, Ionesco, Jean-Claude Auvray, P. Médecin and M. Wallmann. In 1989 he produced and designed Pergolesi's *La Serva Padrona*, as well as *Ascanio in Alba* during the Mozart season of 1991. In that same year, he produced and designed *Lakmé* for the Grand Théâtre in Limoges. In 1993, he produced *Dorilla in Tempe*, the first revival since 1734 of this Antonio Vivaldi opera, and *La Bohème* for the Théâtre des Arts in Rouen. Future plans include a new production of Handel's *Porro*, *Re dell'Indie* for Nice Opera in May.



## GERALD MARTIN MOORE—Head of Music and Repetiteur

Was born in Scotland and studied at the RSAMD and the National Opera Studio. Since leaving the Opera Studio he has worked as a guest coach for all the major British opera companies and in Europe, including Salzburg Festival, Théâtre de Châtelet, Paris, Deutsche Oper Berlin, Aix en Provence and the 1993 tour of *Così fan tutte* conducted by John Eliot Gardiner. He made his stage debut in the European premiere of Marc Blitzstein's *Regina* and subsequently recorded the role for Decca. He is currently in demand as a vocal coach for many leading international singers, including Rosa Mannion, Amanda Roocroft, Lillian Watson and Rosemary Joshua, with whom he is also a frequent recitalist. Other recitals have included the Wigmore Hall, Amsterdam radio, and regular broadcasts for BBC and RTE. Future engagements include Assistant to William Christie for *Die Zauberflöte* at this year's Aix en Provence festival, and recitals in Italy, France, Britain and Ireland.



## DAVID COLMER – Lighting Designer

Has worked extensively with the Oxford Playhouse Company for whom he has lit over twenty-five major productions including *Happy End*, *Playboy of the West Indies*, *King Lear*, *Peer Gynt*, *Mephisto*, *The Crucible*, *Twelfth Night*, *The Oedipus Plays* and *The Duchess of Malfi*. West End productions include *Confusions*, *Alice's Boys* and *West*. David has also designed lighting for the Tricycle Theatre including *Burning Point*, *Trinidad Sisters*, *Great White Hope*, *Pentecost*, *The Hostage*, *A Free Country* and *Once a Catholic*. Other companies include Cambridge Theatre Company, Theatre Royal York, Stephen Berkoff and Michael Codron. Musical productions include *Orlando*, *Così fan tutte*, *Marriage of Figaro* for Opera 80, also *Die Fledermaus*, *Carmen*, *Threepenny Opera* and Billie Holliday's *All or Nothing at All*. The most unusual job undertaken was lighting a song and dance festival in a Roman Amphitheatre on the shores of the Mediterranean at Leptis Magna in Libya. This is his fifth season as lighting designer for DGOS Opera Ireland.



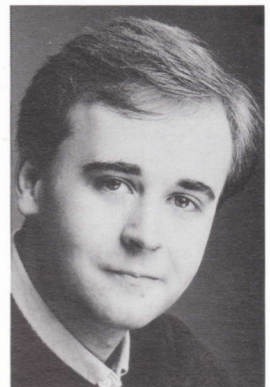
## MAIRÉAD HURLEY – Chorus Tutor/Repetiteur

Studied at the Royal Irish Academy of Music under Rhona Marshall and at UCD from where she graduated with an honours B.Mus. Joined the staff of the College of Music Dublin in 1984 and has been working there since as repetiteur. In 1991 she won a scholarship to study on the repetiteur's course at London's National Opera Studio. An additional grant from the Irish Arts Council enabled her to study with the world-renowned accompanist Paul Hamburger. Since returning to Dublin she has worked for DGOS Opera Ireland as chorus tutor, Opera Theatre Company, and Opera Northern Ireland. Has recorded recitals for R.T.E. radio and was official accompanist for their recent 'Musician of the Future Competition'. Future engagements include *La Traviata* for R.T.E., *Don Giovanni* for Opera Northern Ireland, and an operatic evening in the NCH in October.



## ROBERT CHALLENGER – Borsa

From South Yorkshire, Robert was awarded scholarships to the Royal Northern College of Music and the Guildhall school of Music and Drama, where he studied singing with Margaret Lensky and Rudolf Pierney. He is currently working with Ian Baar in London. Recent concert performances include Handel's *Messiah*, Bach's *St. Matthew* and *St. John Passion*; Haydn's *Creation* and *Seasons*; Mozart's *Requiem* and *Mass in C Minor*. Operatic work includes Beppe in *Pagliacci*, brack weaver in *Down in the Valley*, two years with Glyndebourne Opera, where he understudied the roles of the High Priest and Arbace in *Idomeneo*. He has also performed extensively throughout Spain, France and Germany with the English Bach Festival and has sung the roles of Dr. Caius in *Falstaff*, Marco in *The Gondoliers* and Flute/Thisby in *A Midsummer-Night's Dream* in the scenes at Wexford Festival Opera. Future performances include the role of the Mad Woman in Britten's *Curlew River* for Covent Garden Festival.



## DEIRDRE COOLING-NOLAN – Maddalena

Born in Dublin, Deirdre studied at the College of Music with Veronica Dunne. She is presently studying with Sr. Peter Cronin and Jeannie Reddin.

She was the first winner of the 'Golden Voice of Ireland' competition and made her operatic debut with the DGOS singing La Ciece in Ponchielli's *La Gioconda*. Subsequent roles with the company have included Bertha Barber of *Seville*, Annina Der *Rosenkavalier*, Nanya Eugene *Onegin*, Suzuki *Madama*

*Butterfly* and Maddalena *Rigoletto*, Orlovsky *Die Fledermaus* for the Irish Repertory company and concert performances and school workshops with Opera Theatre Company. Her twentieth century repertoire includes

performances in Jerome de Bromhead's *Hy Brazil*, Bergman's *Sweep Cantata*, Walton's modern opera *The Bear* and *The Martyrdom of St Magnus* (Peter Maxwell Davies). Deirdre performs regularly with both the RTE Concert

Orchestra and the National Symphony Orchestra. Future engagements include recital and concert work, Beethoven's *Mass in C*, *Judas Maccabeus*, Mendelssohn's *Elijah* and Handel's *Messiah*.



## MARTIN HIGGINS – Marullo

Was born in Dublin 1968. He studied singing with Veronica Dunne at the College of Music, Dublin and while there was a member of the RTE

Chamber Choir. He has also studied in Siena (Italy) with Carlo Bergonzi under an Italian Government Scholarship. In 1991 he gained a place at the

National Opera Studio (London) receiving awards from the Friends of Covent Garden and winning the British Alcan award in association with Welsh National Opera. Martin's roles to date have included Augure (Rossi's

*Orfeo*), Malatesa *Don Pasquale*, Don Alfonso *Così fan tutte*, Sid Albert Herring and Publio *La Clemenza di Tito*. Since leaving the Opera Studio he has

performed Guglielmo *Così fan tutte* for Scottish Opera and Schaunard *La Bohème* for Welsh National Opera and most recently for DGOS Opera

Ireland in Winter '93. Martin was the recipient of the 1994 Opera Theatre Company Bursary sponsored by Frank Murphy of 'Business and

Communications Training'.



## HELEN HOULIHAN – Countess Ceperano

Helen studied singing with Dr. Veronica Dunne, Paul Hamburger, David Harper and James Lockhart. Helen has a busy schedule as a recital and concert artist in

Ireland and London. She has participated in the Schubert Plus Series in the National Concert Hall, in the Bank of Ireland Series at the House of Lords, and the Lunchtime Series with the RTE Concert Orchestra. For the Irish Heritage

Society, she has performed in the Fortune Theatre, London. Her operatic experience includes appearances in *Madama Butterfly* and *Così fan tutte* for DGOS

Opera Ireland and *Cherevichki* and *Zampa* for the Wexford Festival Opera. Her oratorio work includes Handel's *Messiah*, Orff's *Carmina Burana*, Bach's *Christmas Oratorio* and Haydn's *Missa Brevis*. Helen is a regular guest artist on RTE television.

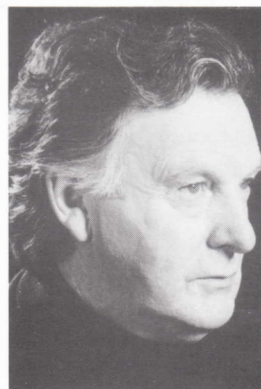
She performed the soundtrack for the stage production of Frank McGuinness' *The Carthaginians*. Future plans include concerts with the Columbo Philharmonic Orchestra in Sri Lanka and the Wexford Festival Opera in the Autumn.





## PETER MCBRIEN – Monterone

One of our most versatile singers with a very wide repertoire in oratorio, opera and concerts. Operatic roles in which he has distinguished himself include: Falstaff, Germont Père, Don Giovanni, Sharpless, Ping, Faninal, Rigoletto, Figaro, Dandini, Marcello. In Ireland he has sung with Irish National Opera, Wexford Festival Opera, Opera Northern Ireland, Cork City Opera and DGOS Opera Ireland. His career has brought him to Britain, Holland, Switzerland, France, Germany, Belgium and Italy and he has toured from coast to coast across the USA.



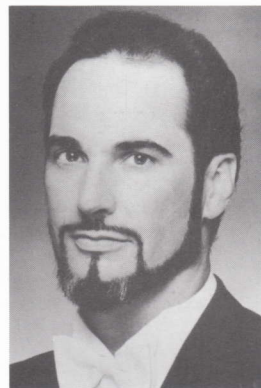
## ROBERT MCFARLAND – Rigoletto

Robert McFarland, dramatic baritone, first performed *Rigoletto* at the age of 28. Since his debut, he has enjoyed 69 performances of the Hunchback in

New York, Canada, South America and in Europe. He made his San Francisco debut recently with *Andrea Chenier* and has appeared in Classical Productions *Carmen* in London, Birmingham, and Dortmund Coliseums.

Robert has sung Iago opposite the Otellos of Atlantov in Germany and Plácido Domingo in Lisbon. He performs major operatic roles from such works as *Les Contes de Hoffmann*, *La Fanciulla del West*, *Un ballo in maschera*, *Andrea Chenier*, *Tosca* and *Don Carlos* with opera companies throughout the

USA and in Europe. Upcoming engagements include *Les Mamelles de Tirésias* for the Spoleto Festival, the Verdi Festival in Rome, *Falstaff* in Philadelphia, *The Consul* in Montreal, *Tosca* in London, *Street Scene* in Berlin, and performances of *Otello* both in Nice and for Opera Pacific.



## MARGARET MAGUIRE – Giovanna

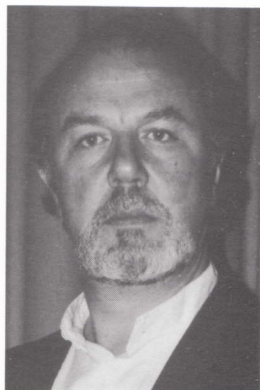
Margaret Maguire was born in County Wexford. She received her musical education at Queen's University, Belfast and the Royal Northern College of Music, Manchester. She has sung operatic roles for Opera Northern Ireland (Inez and Carmen), the Buxton Festival (Neris), the Aldeburgh Festival (Lady Billows), Opera 80 (Lady Billows) and Surrey Opera (Orlofsky and Marcellina).

In concert she has sung throughout the British Isles, in major London venues and also in Spain and Germany. Margaret is a recitalist for RTE and BBC Radio 3. Among this season's engagements are Giovanna for Bath and Wessex Opera, La Mère in the World Premiere of Franck's *Hulda* for University College Opera and a Mahler 2.



## MICHAEL MILANOV – Sparafucile

Born in Sofia, Bulgaria, Michael studied at the Sofia Music Academy. A winner of the first prize at the International Puccini Competition in Treviso, Italy, he has been engaged by different German houses, among others Leipzig, Bremen, Bonn and Wuppertal, and has sung in Kiel, Dortmund, Gelsenkirchen, Düsseldorf and Stuttgart. He has a very wide repertoire – every principal role from Ramphis *Aida*, to Sarastro *Die Zauberflöte*. He last sang in Rigoletto at the 1993 Macerata Festival in Italy and has also performed Colline *La Bohème* in the Arena di Verona. Michael appears frequently on the concert platform and as a lieder recitalist.



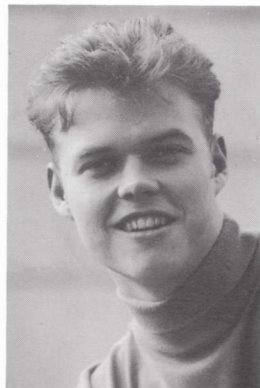
## FIONA O'REILLY – The Page

A native of Cork, Fiona graduated with a B.Mus. degree from University College Cork. She is presently studying with Dr. Veronica Dunne and David Wray. International studies include work with Italian tenor Ugo Benelli and the German coach, Paul Hamburger. Fiona has a wider experience of recital and oratorio performance throughout Ireland. In 1992, she was a semi-finalist in the International vocal competition in Hertogenboosch, Holland. She made her operatic début as Servilia in Mozart's *La Clemenza di Tito* at the National Concert Hall, Dublin. Fiona has recently completed a very successful run as Yum Yum in the Irish Operatic Repertory Company's production of Gilbert and Sullivan's *The Mikado* and has worked with both DGOS Opera Ireland and Opera Theatre Company. Forthcoming performances include the roles of Puccini's *Mimi* and *Norina* Don Pasquale with the Leinster Opera Studio.



## RICHARD WHITEHOUSE – A Court Usher

Richard Whitehouse was born in Walsall, England, where he received his early musical training. He made his professional operatic debut in 1987 as Dr. Lavender Gas in Menotti's *Help, help the Grobolinks* at the Buxton Festival. In 1989, he entered the Royal Northern College of Music after winning a scholarship, and began his vocal studies with Patrick McGuigan. While at the Royal Northern, Richard performed in every opera season. His roles include Demetrius A *Midsummer Night's Dream*, Belcore *L'Elisir d'amore* and in 1992, he took the title role of the Pilgrim, in the critically acclaimed production of Ralph V. Williams *The Pilgrim's Progress*, for which he was awarded the Robin Kay Memorial Prize for opera-singing. Recent performances include *The Traveller*, Britten's *Curlew River*, Figaro in *Le nozze di Figaro*. Future engagements include *The Ferryman*, *Curlew River*, and a performance of 5 *Mystical Songs* (Vaughan Williams) with the Liverpool Philharmonic.



## NICOLA SHARKEY – Gilda

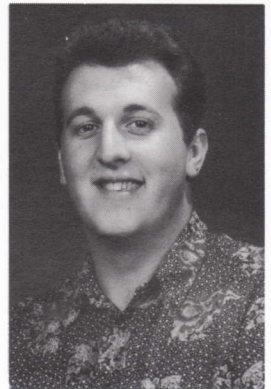
Nicola Sharkey began her studies with Veronica Dunne at the College of Music, Dublin, continuing with a year in Mantova in Italy under the guidance of Maestro Campogalliani. For the past six years, she has been studying exclusively with Gerald Martin Moore in London, with an emphasis on bel canto repertoire. Nicola began her career auspiciously as Queen of the Night in *The Magic Flute*, a role she has repeated often with Opera Northern Ireland, Opera North, Easter Opera (Barbados), and at Metz in France. She has sung with all the major British companies, including English National Opera, in roles such as Sophie *Der Rosenkavalier*, Lucia *Lucia di Lammermoor*, Violetta *La Traviata*, Maria Maria *Stuarda* and recently to much critical acclaim, Juliette *Roméo et Juliette* in Oberhausen, Germany.

Nicola is also a frequent recitalist and concert performer. Future plans include all three heroines in Offenbach's *Tales of Hoffmann* and further performances of *Lucia*.



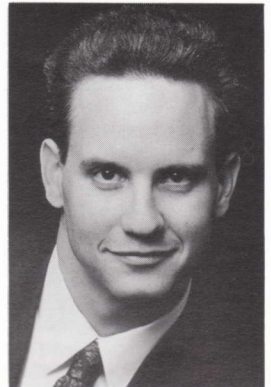
## MARTYN SHARP – Count Ceprano

Martyn studied drama in Lancashire before moving to London to study singing with John Wakefield. Operatic roles include Prince Gremin *Eugene Onegin*, Colline *La Bohème*, Zuniga *Carmen* for British Youth Opera, Sarastro *The Magic Flute*, Bartolo *The Marriage of Figaro* for The Opera Company. He joined Glyndebourne Festival Opera in 1992, singing the role of the Russian Father *Death in Venice* and later covered Father Truelove *The Rake's Progress* for Glyndebourne Touring Opera. Martyn recently sang in the British premiere of Ian McQueen's *Line of Terror* for English National Opera's Contemporary Opera Studio. Future performances include Sparafucile *Rigoletto* for Opera East.



## KIP WILBORN – The Duke of Mantua

Kip Wilborn, a native of Odessa, Texas, began his musical career as a pianist. Upon receiving a grant from the Metropolitan Opera Auditions, he began his vocal studies. Kip's operatic repertoire is extensive. This past season alone, he has sung Almaviva *Il Barbiere di Siviglia* and Pelleas *Pelléas et Mélisande* for Seattle Opera, partnered Cecilia Bartoli in her US stage debut in *Il Barbiere* in Houston last Spring and returned in Autumn to that city for performances as Sam Kaplan in Kurt Weill's *Street Scene*, a production which will be revised in Berlin for German television next Winter. In 1992, he made his European debut as Lionel in *Martha* for DGOS Opera Ireland, and appeared in the 1992 Wexford Festival. Future engagements include an appearance in the world premiere of Andrew Lloyd-Webber's *Requiem Variations* with Opera Omaha, *Rigoletto* in Houston and a debut with Madison Opera as Tamino in *Die Zauberflöte*.





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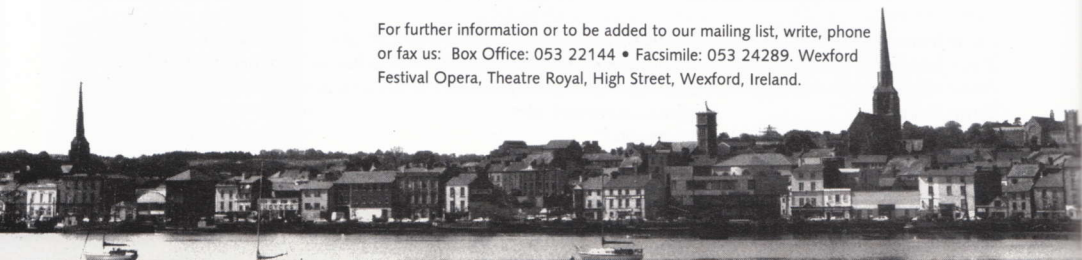
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